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SALE NUMBER 2046
PUBLIC EXHIBITION FROM THURSDAY, MARCH ELEVENTH

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THE MODERN ART COLLECTION OF ALBERT ROTHBART

NEW YORK CITY

TO BE SOLD BY HIS ORDER

CATALOGUED BY
GUY EGLINGTON

TO BE SOLD BY AUCTION
WEDNESDAY EVENING
MARCH SEVENTEENTH
AT EIGHT-FIFTEEN

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK
1926

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M. Knoedler & Co.
14 East 57th St.
New York

Times.

HURSDAY, MARCH 18, 1926.

$7,337 FOR ROTHBART'S ART

Collection of Paintings Sold at Anderson Galleries.

The modern art collection of Albert Rothbart of New York was sold last evening at the Anderson Galleries for $7,337.50.

Gifford Beal's "New England Scene," a panel painting showing a typical New England church across a village green with groups of villagers, brought the highest price, $370, going to Herbert B. Swope. Douglas M. M. Moffat paid $325 for Gustave Courbet's "Woodland Rocks and Water," an oil, and R. W. Hanna bid in Paul Signac's "A View of the Seine," a study in Chinese ink on paper, for $300.

C. W. Kraushaar paid $300 for Jules Pascin's "Seated Model," a semi-draped figure; $280 for John Marin's "Color Vibration in Landscape," a water color with intricate color play over a wide perspective; $250 for Guy Pene de Bois's Tête-a-Tête," a study in evening dress and boredom. For a draped figure in bronze by Gaston Lachaise, Mr. Kraushaar paid $210.

M. G. Jennings bid in a Zorn etching, "Valkulla," for $270. The Rev. G. W. Eccles paid $185 for Gustave Courbet's "Le Petit Pecheur." M. H. Hillquit paid $180 for Maurice Utrillo's "Street Scene," a typical French street, and Gabriel Egger bid in Edward Bruce's "Roman Autumnal Landscape" for $200. He paid $175 for "Woodland Path" by Willis Dean Goldbeck.

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CONDITIONS OF SALE

ALL BIDS TO BE PER LOT AS NUMBERED IN THE CATALOGUE.

The highest bidder to be the buyer. In all cases of disputed bids the decision of the Auctioneer shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased shall be resold immediately.

Purchases to be removed at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible for any loss or damage whatever, but the lot or lots will be left at the sole risk of the purchaser, and subject to storage charges.

All lots will be placed on public exhibition before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE.

If accounts are not paid and purchases removed within twenty-four hours of the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, any sum deposited as part payment shall be forfeited, and The Anderson Galleries, Incorporated, reserve the right to resell the lot or lots by either private or public sale, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter, together with all expenses incurred. This condition shall be without prejudice to the right of this Company to enforce the sale contract and collect the amount due without such resale, at its own option.

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The Anderson Galleries make no charge for executing orders for their customers and use all bids competitively, buying at the lowest price permitted by other bids.

A Priced Copy of this Catalogue may be obtained for One Dollar

THE ANDERSON GALLERIES, INC.

PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE REGENT 0250 CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN, MR. A. N. BADE AND MR. E. H. L. THOMPSON

LETTER FROM MR. ROTHBART TO MR. KENNERLEY

New York
March 5, 1926

Dear Mr. Kennerley:

It occurred to me that it might interest the readers of this catalogue to know something of the reasons which prompt me to dispose of my art objects.

This collection of modern paintings and sculptures was assembled by me during the last ten years, here and abroad, in the endeavor to give a tangible expression to my varying conception of beauty, and to create an atmosphere which would add rhythm and color to the humdrum of daily life.

Now that I find my collection assuming larger proportions than the available space can accommodate, I am made to realize how dangerously near I am to the dividing line between collecting and hoarding. The best way out of this dilemma seems the auction room. It will give me the privilege of offering to the artists represented, the opportunity to make new friends in the homes of old and new admirers, and it will on the other hand permit me to indulge with fresh enthusiasm in that most enjoyable and thrilling game: the hunt for new prizes.

Sincerely yours

A. Rothbart

LETTER FROM MR. EGLINGTON TO MR. KENNERLEY

New York
March 6, 1926

Dear Mr. Kennerley:

When you asked me to catalogue Mr. Rothbart's Collection, I consented without enthusiasm. Finding complimentary phrases for pictures which inevitably represent someone else's taste is an unexciting pastime. The enthusiasm is almost certain to be forced, the words of critical appreciation so much schleim.

Imagine my surprise and delight at being brought into the presence of a collection so personal, so devoid of all assumption, so playful as this. It has been a keen pleasure to watch, from picture to picture, the spirit of modern art taking different forms, from the almost overpowering masculine strength of Courbet to the joyousness and freedom of Branchard.

I need not confess to you that the pictures which gave me the purest and most unmixed happiness were those of the young Americans. Branchard, Bluemner, Brook, Canadé, Gaylor, Hartley, Marin, Maurer, Sheeler, Stella, Sterne, Weber have contributed to this collection a group of pictures that sings on the walls. Modest, in a day of aggressive self-assertion, the note that they strike rings so true that the world will soon have no choice but to listen.

I only hope that those who come to buy at this sale will take as great a pleasure in the buying as Mr. Rothbart must have taken, or myself in the making of this little book.

Sincerely yours

Guy Eglington

NUMBERS 1-114

MAX KLINGER

GERMAN, 1857-1920

1 NUDE IN LANDSCAPE
Etching. Size, 6¾ x 9 *inches.*

ANDERS ZORN

NORWEGIAN, 1860-1920

2 VALLKULLA
Asplund, No. 251. Second state.
Etching. Signed 1912. *Size,* 12 x 7¾ *inches.*

DUTCH 17TH CENTURY

3 BIBLICAL SCENE
Drawing in sepia. Inscription in upper left. Size, 8 x 12¼ *inches.*

FRENCH 18TH CENTURY

4 LANDSCAPE WITH TREES
Wash drawing. Size, 8¼ x 9¾ *inches.*

FRENCH EARLY 18TH CENTURY

5 DON QUIXOTE AND SANCHO IN THE STABLE
Fine crayon drawing.
From the Peltzer Collection.
Size, 10 x 13 *inches.*

GUSTAVE COURBET

FRENCH, 1819-1877

$185. Rev. G. W. Eccles

6 LE PETIT PECHEUR

A child fishing in a stream, cottages to right and left. Courbetesque cliffs loom in the distance above the fruit trees.

Purchased from Mr. Bernheim Jeune, an authentication from whom accompanies the picture.

Oil on canvas. Size, 18 x 21 *inches.*

#325. M. M. Moffett

GUSTAVE COURBET

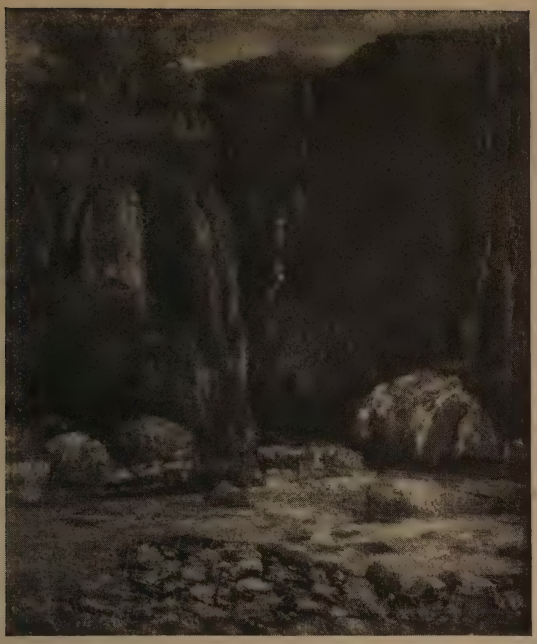
FRENCH, 1819-1877

7 WOODLAND, ROCKS AND WATERFALL

Sheer cliffs form a narrow ravine, through which a stream flows swiftly. In the distance, at centre, a waterfall. Much of Courbet's grandiose conception is hidden by the too plentiful varnish, but it is plainly seen in the sky above and in the plan of the cliffs. As always, one is conscious of his enormous reserve of strength.

Oil on canvas. Signed. Size, 25 x 21 *inches.*

[SEE ILLUSTRATION]



[NUMBER SEVEN]

[NUMBER EIGHT]

CONSTANTIN GUYS

FRENCH, 1805-1892

8 DEMOISELLE A VENDRE

An overblown and heavily robed lady shows a disposition to reveal more of her charms, while a convenient Apache keeps a lookout for the necessary consideration. In the rear, the suggestion of a doorway. A marvellous study in cool tones, most powerfully, even ferociously conceived. Guys at his most trenchant.
Purchased from the John Quinn Estate.
Water color. Size, 6½ x 4½ *inches.*

[SEE ILLUSTRATION]

HENRI MATISSE

CONTEMPORARY FRENCH

9 NUDE RECLINING

Lithograph. Signed. Size, 10½ x 15 *inches.*

HENRI MATISSE

CONTEMPORARY FRENCH

10 NUDE RECLINING ON SOFA

Drawn with superb ease throughout. One of Matisse's finest lithographs. The ground covered with arabesques of a Persian carpet and wall hanging.

Lithograph. Signed. Size, 20½ x 16¼ *inches.*

CONTEMPORARY FRENCH

11 SALOME

Three woodcuts in one frame, illustrative of a passage from Oscar Wilde's play. Portrait of Salome in the centre, moods from her dance forming the wings of the triptych.

Size of the three, 14 x 31 *inches.*

MANGUIN

CONTEMPORARY FRENCH

12 VILLAGE AND HARBOR

Houses clustering around a narrow inlet with hills behind. Loosely brushed in a manner pleasantly suggestive of Cézanne. Brilliant spots of red in the roof tops relieve the cool lavenders of the hills.

Oil on canvas. Signed in lower left. Size, 9 x 11 *inches.*

J. VALMIER

CONTEMPORARY FRENCH

13 TWO COLOR HARMONIES

The first cool, suggestive of a still life, the second more powerful in its contrasts. Both are charmingly playful in their patterns. (2)

Tempera on paper. Signed. Size, 7 x 5½ *and* 7 x 5 *inches.*

CSAKY

WORKING IN PARIS

14 STUDY IN PATTERNS

Water color. Checkers of black and gray in the rug yield to red and white in the table, to be resolved in the white of the wall beyond. Into the checker pattern of the foreground a seated girl is cleverly fitted. Both this and the following are marvels of the sophistication that has followed Cubism.

Signed. Size, 9 x 6½ *inches*

CSAKY

WORKING IN PARIS

15 THE CIRCULAR STAIRS

Water color. Lady in mauve, standing on a balcony, is looking down on the vertical of a bright red-carpeted stairway that above circles into the pattern of a fan.

Signed. Size, 9 x 6 *inches.*

JEAN DE BRUNHOFF

CONTEMPORARY FRENCH

16 ST. TROPEZ

Water color. Harbor frontage with café in middle ground and converging streets popularized by Utrillo. Sailing boats with furled sails in the harbor. Cool tones of blue and gray, hardly accented. Bold draftsmanship throughout.

Signed and dated 1920. *Size,* 12 x 17 *inches.*

LADISLAS MEDGYES

HUNGARIAN, WORKING IN PARIS

17 **BACK VIEW FROM STUDIO**

Looking down the Rue du Faubourg St. Jacques, with the dome of the Val de Grace showing above the roofs. Contrasting hot and cool tones give the picture an explosive quality that is characteristic of its author.

Oil on board. Signed. Size, 17½ x 14½ *inches.*

AUGUSTE HERBIN

CONTEMPORARY FRENCH

18 **THE MOUNTAIN GORGE**

A typical example of one of the numerous phases that the later searchers after pure form have provoked. Strongly influenced by Courbet.

Oil on canvas. Signed. Size, 23 x 28½ *inches.*

AUGUSTE HERBIN

CONTEMPORARY FRENCH

19 **CASSIS**

Landscape sloping down to a calm summer sea. In the foreground, trees, shrubs and a single white tombstone that echoes the white of a church spire further down the hill. Simply conceived throughout.

Oil on canvas. Signed. Size, 23½ x 29 *inches.*

[NUMBER TWENTY]

R. W. Harris

PAUL SIGNAC

CONTEMPORARY FRENCH

$300.

20 VIEW OF THE SEINE

Chinese ink on paper. A study, evidently for a large composition, executed in tones of Chinese ink. A large tree occupies the foreground, beneath the branches of which the river and the farther shore are delicately suggested.

Signed. Size, 36 x 29 *inches.*

CERIA

CONTEMPORARY FRENCH

21 HARBOR OF ST. TROPEZ

Quay and houses to right, fishing smacks down sail in the hot afternoon sunlight. A stunning study in terra cotta and ultramarine, with upward sweeping bands of white in the sails, against an intense blue sky.

Oil on canvas. Signed. Size, 18 x 20 *inches.*

[[NUMBER TWENTY-TWO]]

JEAN METZINGER

CONTEMPORARY FRENCH

22 SIESTA

Young girl in burnt-orange frock takes tea in the garden. Border of nasturtiums at right, wooded landscape beyond. The whole pervaded by a dream-like atmosphere. A still life of book and lemon on table at left contains delicate surprise.

Oil on canvas. Signed. Size, 25 x 18 *inches.*

[SEE ILLUSTRATION]

[NUMBER TWENTY-THREE]

KISLING

CONTEMPORARY FRENCH

23 PORTRAIT STUDY

Lady in black velvet, standing before an open doorway, the background a deep ultramarine, brightened in the woodwork with shades of red and lighter blue. The brilliant spot of Chinese white at the opening of the gown is characteristic of Kisling's love of the dramatic.

Oil on canvas. Signed. Size, 36 x 25 *inches.*

[SEE ILLUSTRATION]

[NUMBER TWENTY-FOUR]

MAURICE DE VLAMINCK

CONTEMPORARY FRENCH

24 **STILL LIFE**

Tulips in a vase with pitcher, ewer and wineglass on a blue table. Boldly and thinly brushed. The flowers glow pleasantly against a turquoise ground.

Oil on canvas. Signed. Size, 21 x 25 *inches.*

[SEE ILLUSTRATION]

[NUMBER TWENTY-FIVE]

MAURICE UTRILLO

$180.

CONTEMPORARY FRENCH

M. H. Hillquit

25 STREET SCENE

Typical French street with shuttered white buildings; at the end, gardens. The inevitable bistro to right. Spots of blue and green in the windows relieve the pleasant monotony of the façades. *Oil on canvas. Signed. Size,* 12½ x 15 *inches.*

[SEE ILLUSTRATION]

[NUMBER TWENTY-SIX]

JULES PASCIN

RUSSIAN, WORKING IN PARIS

26 SEATED MODEL IN CHEMISE

Semi-draped figure in opalescent tones, the hair and linen chemise most exquisitely painted. Characteristic of Pascin's paintings is the life which pervades the entire surface of the canvas. Purchased from the John Quinn Estate.

Oil on canvas. *Signed.* *Size*, 25 x 31 *inches.*

[SEE ILLUSTRATION]

EKEGARDH

CONTEMPORARY SWEDISH

27 THE PROMENADE

Afternoon scene on a terraced avenue, with gardens beyond. Touches of white in the dresses lend a sparkle of gaiety to the group of promenaders in the foreground.

Oil on canvas. Signed. Size, 23 x 28 *inches.*

H. H. NEWTON

CONTEMPORARY ENGLISH

28 LANDSCAPE

Hillside with pine trees, a green tone with touches of red prevailing. Touches of white in the sky.

Oil on canvas. Signed. Size, 11½ x 15¼ *inches.*

CONSTANTIN SOMOV

CONTEMPORARY RUSSIAN

29 AN OLD BALLET

Ballerino stands at point, held by her partner, against a romantic setting. In the foreground, the gentlemen of the orchestra are seen in half light. The artist has found intense enjoyment in catching the effects of light on the filmy textures of the ballet skirt, and in contrasting these with the brilliant red of the curtain.

Oil on canvas. Signed and dated 1923. *Size,* 21½ x 16 *inches.*

S. KONENKOV

CONTEMPORARY RUSSIAN

30 HEAD OF A PEASANT WOMAN

Carved directly out of a tree trunk with that delightful playfulness which is only possible to one who has a perfect understanding of his medium. Simple and benign, the forms have an astonishing bigness.

Wood sculpture. Signed. Height, 14¼ *inches.*

S. OPITZ

CONTEMPORARY AUSTRIAN

31 DANCING NYMPHS

Two figures in high relief, set against a rhythm of draperies, one body repeating the other in opposite motion. Strongly stylized throughout.

Wood panel. Signed and dated 1923. *Size*, 17¾ x 28½ *inches.*

S. OPITZ

CONTEMPORARY AUSTRIAN

32 FIGURE STUDY

Draped dancing figure, strongly influenced by Archipenko.

Wood sculpture. Signed and dated 1922. *Height*, 18½ *inches.*

EDWIN SCHARFF

CONTEMPORARY GERMAN

33 TWO WOMEN

Study in low relief. The two figures balance, both in point of line and color. The one on the left, her body turned, is strongly accented; the right is toned down to the lowest possible relief. Coloristically the effect is most charming, the figures beautifully spotted.

Bronze relief. Size, 11½ x 8¼ *inches.*

A. FENOSA

CONTEMPORARY FRENCH

34 THREE GRACES

Bronze. Signed. Height, 10 *inches.*

GEORG KOLBE

CONTEMPORARY GERMAN

35 YOUNG GIRL

Exquisite study of youth. The slender body rises with the simplest of modulations, to the finely poised head. Exquisite in its outlines and superb in its lift.

Bronze. Signed. Height, 16½ *inches.*

GEORG KOLBE

CONTEMPORARY GERMAN

36 STUDY

Drawing in wash for his series of the dance. Characterized by charming ease and suavity throughout. Wash on paper.

Signed. Size, 18½ x 10 *inches.*

EMIL ORLIK

CONTEMPORARY AUSTRIAN

37 ARABS BENEATH PALM TREES BY THE SEA

Dry-point. Signed and dated 1915. *Size,* 11½ x 7¾ *inches.*

MIGUEL COVARRUBIAS

CONTEMPORARY MEXICAN

38 CARICATURE OF EVA LE GALLIENNE IN "THE SWAN"

Water color. Signed. Size, 9½ x 14½ *inches.*

AWA TSIREH

CONTEMPORARY AMERICAN INDIAN

39 HOPI BASKET DANCE

Water color. Size, 11 x 18½ *inches.*

AWA TSIREH

CONTEMPORARY AMERICAN INDIAN

40 CEREMONIAL DANCE

Water color. Size, 9½ x 18½ *inches.*

AWA TSIREH

CONTEMPORARY AMERICAN INDIAN

41 FOUR FIGURES IN CEREMONIAL DANCE
Water color. Size, 9 x 15½ *inches.*

AWA TSIREH

CONTEMPORARY AMERICAN INDIAN

42 CORN DANCE
Water color. Size, 16½ x 28 *inches.*

TONITA PENA

CONTEMPORARY AMERICAN INDIAN

43 WAR DANCE
Water color. Signed. Size, 13½ x 10 *inches.*

TONITA PENA

CONTEMPORARY AMERICAN INDIAN

44 CEREMONIAL DANCE
Water color. Size, 8½ x 14½ *inches.*

TONITA PENA

CONTEMPORARY AMERICAN INDIAN

45 WAR DANCE
Water color. Size, 7½ x 13½ *inches.*

TONITA PENA

CONTEMPORARY AMERICAN INDIAN

46 EAGLE DANCE
Water color. Signed. Size, 7½ x 16½ *inches.*

TONITA PENA

CONTEMPORARY AMERICAN INDIAN

47 CORN DANCE
Water color. Signed. Size, 12 x 22 *inches.*

TONITA PENA

CONTEMPORARY AMERICAN INDIAN

48 MEN IN THE CORN DANCE
Water color. Signed. Size, 6½ x 17 *inches.*

TONITA PENA

CONTEMPORARY AMERICAN INDIAN

49 COMANCHE DANCE
Water color. Size, 7½ x 20 *inches.*

TONITA PENA

CONTEMPORARY AMERICAN INDIAN

50 EAGLE DANCE
Water color. Signed. Size, 9½ x 13 *inches.*

TONITA PENA

CONTEMPORARY AMERICAN INDIAN

51 BOW AND ARROW DANCE
Water color. Signed. Size, 7½ x 13½ *inches.*

TONITA PENA

CONTEMPORARY AMERICAN INDIAN

52 CEREMONIAL DANCE
Water color. Signed. Size, 11 x 19½ *inches.*

LEON GASPARD

CONTEMPORARY TAOS SCHOOL

53 AN APACHE CHIEFTAIN
A plein-air study of an Indian in a sombrero, with a suggestion of people in the background. Vivid ultramarine coat, against a greenish ground. Boldly brushed.
Canvas. Signed and dated 1919. *Size,* 13½ x 10 *inches.*

RALPH W. MEYERS

CONTEMPORARY AMERICAN, TAOS SCHOOL

54 SUNRISE

The sun rises like a skyrocket behind ultramarine hills, the desert in the foreground being still barely light.

Board. Signed and dated 1923. *Size,* 9½ x 11½ *inches.*

VICTOR HIGGINS

AMERICAN, TAOS SCHOOL

55 THE WHITE CIRCLE

Ceremonial dance in an open space bordered by tall pines. Stream running through the middle, centre. The figures boldly brushed in white, almost suggesting low relief. Sunlight rendered in tan and yellowish-green tones.

Canvas. Signed. Size, 24 x 27 *inches.*

ROBERT W. SATTERFIELD

CONTEMPORARY AMERICAN

56 THE HAUNTED HOUSE

Frame house of desolate aspect on the banks of the Hudso River, the far bank peopled with wharves, a blasted oak at the left. Strongly influenced by the school of Burchfield.

Pastel and water color. Signed. Size, 20 x 15½ *inches.*

EUGENE HIGGINS

CONTEMPORARY AMERICAN

57 VAGRANTS

Seated laborer with wife and child, against a suggestion of a wall. Rich texture of red in the woman's dress, against a greenish-blue ground.

Canvas. Signed. Size, 9½ x 7 *inches.*

JEROME MYERS

CONTEMPORARY AMERICAN

58 STREET SCENE

Children seated on and playing around a pile of lumber in a quiet street. A lumber yard or factory at back. To right, a woman nursing her child. The drab tones of the street and buildings charmingly relieved by the spots of lavender and apricot in the dresses of the children. Glints of gold struggle through the composition at numerous points.

Canvas. Signed and dated 1922. *Size,* 14½ x 17½ *inches.*

STUART DAVIS

CONTEMPORARY AMERICAN

59 STREETS

Crowd study in Davis's earlier manner, with a suggestion of architecture in the background.

Water color. Signed and dated 1912. *Size,* 15½ x 19½ *inches.*

STUART DAVIS

CONTEMPORARY AMERICAN

60 PROFESSIONAL LADIES

Hard faces passing down a hard street. Interesting, as hinting at Davis's later development, in its sharpness of outline.

Water color. Signed and dated 1912. *Size,* 14½ x 11 *inches.*

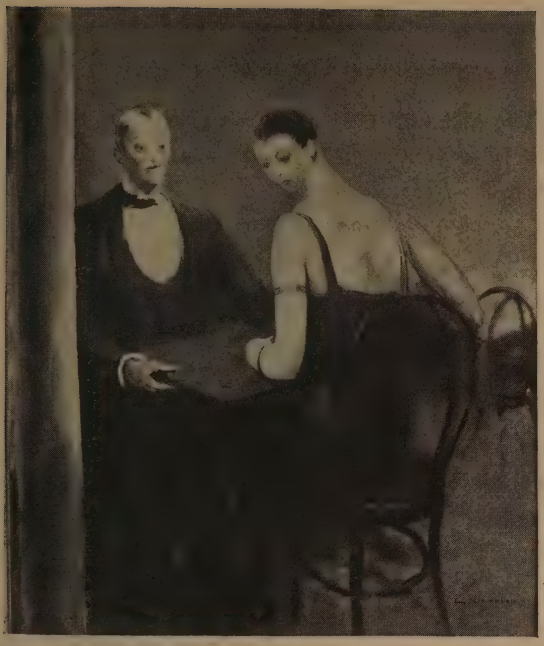
E. DIMOCK

CONTEMPORARY AMERICAN

61 TWO WATER COLORS

Promenades in town and country. Color notes, charming in their unconcern and freedom of execution. The landscape in the country scene admirably set down in contrasting washes of green and pink. (2)

Signed and dated 1924. *Size,* 7¼ x 8¾ *inches.*



[NUMBER SIXTY-TWO]

$250.

GUY PENE DU BOIS

CONTEMPORARY AMERICAN

62 TETE A TETE

A study in evening dress and evening boredom, in the artist's most pungent manner. The pervasive turquoise-blue, drenching even the boyish bob of the lady and the time-worn eyes of her escort, lends the picture a death's head tinge that is only relieved by incisiveness of draughtsmanship. An authentic essay in modern satire.

Oil on panel. Signed and dated 1925. *Size,* 21 x 17¼ *inches.*

[SEE ILLUSTRATION]

ALBERT STERNER

CONTEMPORARY AMERICAN

63 A SOUVENIR OF THE NINETIES
Portrait of a young girl seated on a Louis XV chair.
Lithograph. Signed. Size, 14 x 8½ *inches.*

GEORGE P. ENNIS

CONTEMPORARY AMERICAN

64 NORTHERN BAY
Small sailing boats running through a narrow strait, cliffs falling sheer into the water.
Water color. Signed. Size, 15½ x 19½ *inches.*

NAN WATSON

CONTEMPORARY AMERICAN

65 FLOWERS AND FRUIT
Apples, pears and grapes grouped around a vase of flowers on a flowered background.
Canvas. Signed. Size, 13½ x 17½ *inches.*

WALTER DEAN GOLDBECK

175.-

CONTEMPORARY AMERICAN

66 WOODLAND PATH
Interlacing trees form interesting arabesques, in the spaces of which are passages of translucent blue and green.
Canvas. Signed. Size, 21½ x 18 *inches.*

FRANK MORSE ROHMEL

CONTEMPORARY AMERICAN

67 NORWEGIAN WATERS

Huts clustering around an inlet, with a line of hills beyond. A mosaic of red and blues.

Board. Size, 13½ x 15¼ *inches.*

SIDNEY LAUFMANN

CONTEMPORARY AMERICAN

68 GROUP OF TREES

Study in cool tones of blue, green and brown, to left, a low brown wall with suggestion of house beyond.

Canvas. Signed. Size, 25 x 20½ *inches.*

ALEXANDER BROOK

CONTEMPORARY AMERICAN

69 THE VALLEY

A cluster of houses, barely seen between the trees, with hills beyond; orchards in the foreground. Passages of rose, bluish-green and yellow, framed by the black of fences and tree trunks, lend gaiety to the picture, which grows calmer as it reaches the more distant hills. The olive-green of the furthermost hill is admirably felt.

Canvas. Signed. Size, 19½ x 29½ *inches.*

[NUMBER SEVENTY]

GIFFORD BEAL

CONTEMPORARY AMERICAN

70 VILLAGE REUNION

New England scene with village green, white church beyond. Groups of villagers in old fashioned costumes. Harmony of cool tones, green and a slate-blue prevailing.

Panel. Signed and dated 1923. *Size,* 17½ x 33½ *inches.*

[SEE ILLUSTRATION]

GIFFORD BEAL

CONTEMPORARY AMERICAN

71 TROPICAL LANDSCAPE

A study in intensities of green and purple. Three palms frame a plaster hut by the river side, small boats in the foreground.

Water color. Signed and dated '25. *Size,* 14 x 19½ *inches.*

[NUMBER SEVENTY-TWO]

EDWARD BRUCE

CONTEMPORARY AMERICAN

72 ROMAN AUTUMNAL LANDSCAPE

Hills ascending in a hemi-cycle, patterned with bare trees. A study in terra cotta, relieved by turquoise-blue.

Canvas. Signed. Size, 22 x 44½ *inches.*

[SEE ILLUSTRATION]

PAUL BURLIN

CONTEMPORARY AMERICAN

73 HILLSIDE VILLAGE

Houses clustering in the lea of a hillside. Subdued tones, red predominating.

Board. Signed. Size, 9½ x 11½ *inches.*

LOUIS LOZOWICK

CONTEMPORARY AMERICAN

74 SPECTRE OF NEW YORK

Spiral patterns cut the perpendicular in ascending motion. Mechanistic vision of skyscrapers in hard outline, a contrast rigidly enforced in blue and yellow against a Chinese red sky.

Canvas. Size, 21½ x 17 *inches.*

WILLIAM GRIMM

CONTEMPORARY GERMAN

75 NUDE

Tones of yellow in the flesh against a red background.

Canvas. Signed. Size, 25 x 31 *inches.*

JOSEPH DE MARTINI

CONTEMPORARY AMERICAN

76 STILL LIFE

Pears and apples in an earthenware bowl with bluish napkin, in the Cézannesque tradition.

Board. Signed. Size, 12½ x 16½ *inches.*

ABRAHAM WALKOWITZ

CONTEMPORARY AMERICAN

77 BATHERS

Group of nudes reclining after the bath, trees and a river behind. The whole composition very powerfully constructed in a sculpturesque fashion. The group to the right conceived with especial beauty.

Monotype. Signed. Size, 13½ x 14½ *inches.*

[NUMBER SEVENTY-EIGHT]

MARSDEN HARTLEY

CONTEMPORARY AMERICAN

78 ARROYO HONDO VALLEY

Brownish-yellow hills part to disclose a blue hill, boldly accented in white. One of the finest of the New Mexican series.

Pastel. Signed and dated 1918. *Size,* 16¾ x 15½ *inches.*

MARSDEN HARTLEY

CONTEMPORARY AMERICAN

79 NEW MEXICAN COLOR SYMPHONY

A hill country with a suggestion of trees on the lower slopes. Color symphony of pink and yellow, deepening to purple in the diagonal valleys. Jewel-like quality in the pigment.

Oil on board. Size, 8½ x 11½ *inches.*

MARSDEN HARTLEY

CONTEMPORARY AMERICAN

80 MAGIC VISTA

Harmony in green and blues. Low hills rising from the plain into a brilliantly lighted sky. From the New Mexico series.

Pastel. Signed and dated 1918. *Size,* 17½ x 27 *inches.*

MAX WEBER

CONTEMPORARY AMERICAN

81 NUDE, HALF LENGTH

Delicate conception in virtual monotone. Pervading tone of slate-blue, scarcely accented by the greenish-yellow of the hair.
Water color. Signed. Size, 4¾ x 4½ *inches.*

MAX WEBER

CONTEMPORARY AMERICAN

82 SEATED WOMAN IN BLUE

Half length figure in blue dress against a reddish tan chair.
Water color. Signed. Size, 4¾ x 2¼ *inches.*

MAX WEBER

CONTEMPORARY AMERICAN

83 STILL LIFE

Vases and a lemon on a plain, square stand, in subdued tones, save for the strong contrast of the green vase and lemon.
Canvas. Signed. Size, 19½ x 15½ *inches.*

MAX WEBER

CONTEMPORARY AMERICAN

84 LANDSCAPE

Hill sloping down to lake's edge in the foreground, with small sailboat to right. Emerald-green and red in the ground form a subdued color scheme that is pleasantly relieved by the changing blue of the water.
Inscribed on the back: "*A mon ami Mr. Rothbart. Max Weber. Nov. 12, 1925*".
Canvas. Signed. Size, 15½ x 19½ *inches.*

[NUMBER EIGHTY-FIVE]

ALFRED MAURER

CONTEMPORARY AMERICAN

85 GIRL AGAINST A COBALT-BLUE GROUND

Characteristically elongated forms, at once firmly and playfully outlined. Intense color contrast of red against cobalt-blue ground.

Board. Size, 26 x 18 *inches.*

[SEE ILLUSTRATION]

[NUMBER EIGHTY-SIX]

WALT KUHN

CONTEMPORARY AMERICAN

86 **FLOWER PIECE**

A study in poppy-red and cornflower blue, against a translucent slate-gray ground. The cool stroke of green on the leaf is particularly happy.

Panel. Signed. Size, 13 x 9½ *inches.*

[SEE ILLUSTRATION]

[NUMBER EIGHTY-SEVEN]

JOHN MARIN

CONTEMPORARY AMERICAN

87 COLOR VIBRATION IN LANDSCAPE

Intricate color play carried over a wide perspective. View from hillside over fields stretching away to the horizon. The color sensation is nervously set down.

Water color. Signed and dated 1913. *Size,* 14 x 16 *inches.*

[SEE ILLUSTRATION]

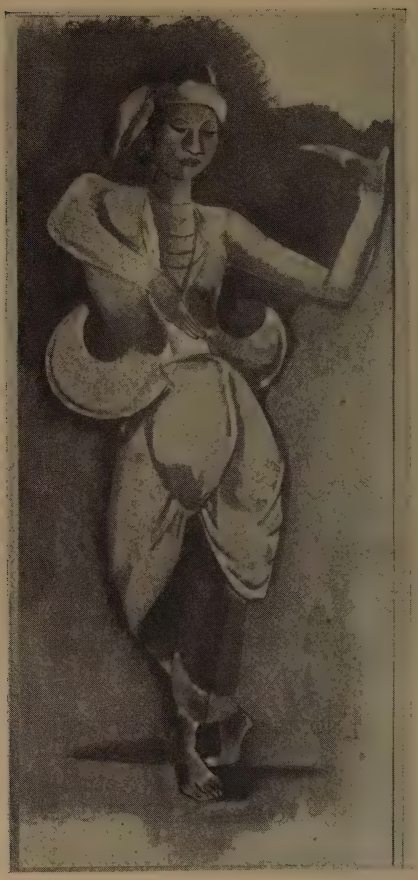
JOHN MARIN

CONTEMPORARY AMERICAN

88 PINE TREES

Marvellous and delicate washings of greens, relieved by tones of lavender. The foreground exquisitely conceived. Characteristic of the finest work of Marin's middle period.

Water color. Signed and dated 1918. *Size,* 19 x 15½ *inches.*



[NUMBER EIGHTY-NINE]

MAURICE STERNE

CONTEMPORARY AMERICAN

89 BURMESE DANCING GIRL

A study in spiral motion, expressing in simple and convincing terms the rhythm of the dance. Cool tones predominant, the lavender of the bodice being exquisitely seen against the mustard-yellow of the skirt.

Tempera. Size, 16½ x 7¼ *inches.*

[SEE ILLUSTRATION]

[NUMBER NINETY]

JOSEPH STELLA

CONTEMPORARY AMERICAN

90 INDUSTRIAL ACTIVITY

Black factories, in outline at once sinister and elegant, seen against a violent sky of red and yellow, cooling to blue.
Pastel. Signed. Size, 16 x 15 *inches.*

[SEE ILLUSTRATION]

CHARLES SHEELER

CONTEMPORARY AMERICAN

91 BACK YARD

Study in the descending planes of roofs reduced to simple terms.

Tempera. Size, 11 x 8½ *inches.*

CHARLES SHEELER

CONTEMPORARY AMERICAN

92 A BLACK PITCHER

Fruit and glass on a table rendered in strong contrasts of black and white; the form of the pitcher has a splendid amplitude which is repeated in the apple.

Crayon drawing. Signed and dated 1921. *Size,* 16 x 15 *inches.*

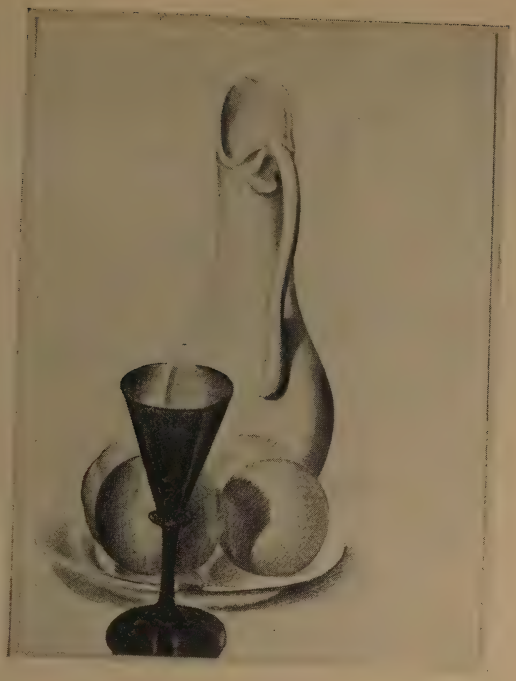
CHARLES SHEELER

CONTEMPORARY AMERICAN

93 VASE WITH BLACK FLOWERS

Black and white on vermilion ground. A study in reflected color, the black carnations taking their color from the vermilion of the table.

Crayon and tempera. Signed and dated 1920. *Size,* 14 x 10½ *inches.*



[NUMBER NINETY-FOUR]

CHARLES SHEELER

CONTEMPORARY AMERICAN

94 **STILL LIFE**

White pitcher, apples and dark green wineglass. An exquisite study in three tones. The "Immaculate School" at its most aristocratic.

Pastel. Signed and dated 1923. *Size,* 15½ x 11½ *inches.*

[SEE ILLUSTRATION]

EMILE BRANCHARD

CONTEMPORARY AMERICAN

95 KNEELING NUDE

Ivory flesh tones against an orange ground, framed by a red curtain. Miniature with impeccable sense of scale.

Canvas. Signed. Size, 5 x 3½ *inches.*

EMILE BRANCHARD

CONTEMPORARY AMERICAN

96 THE MOUNTAIN RANGE

Dense green pine forest grows up the hill at the right and fringes the base of golden-brown mountains to the left. The sky brilliantly lighted.

Board. Signed. Size, 11 x 22½ *inches.*

EMILE BRANCHARD

CONTEMPORARY AMERICAN

97 THE STONE FENCE

Playful composition of rocks and trees and rolling country, a stone wall which all but divides it forming delightful pattern. Astonishing in its ease and whimsy.

Canvas. Signed. Size, 11 x 15½ *inches.*

[NUMBER NINETY-EIGHT]

EMILE BRANCHARD

CONTEMPORARY AMERICAN

98 WINTER LANDSCAPE

A delicate miniature in ivory and pale turquoise. The tone of the stream set down with unerring precision.

Board. Signed. Size, 5 x 9 *inches.*

[SEE ILLUSTRATION]

[NUMBER NINETY-NINE]

VINCENT CANADE

CONTEMPORARY AMERICAN

99 THE MOUNTAIN ROAD

Diverging paths of a moor seen against a sky of turquoise-blue banded with a single white cloud. The forms of the hills admirably observed.

Board. Signed. Size, 7½ x 12 *inches.*

[SEE ILLUSTRATION]

WOOD GAYLOR

CONTEMPORARY AMERICAN

100 EN DESHABILLE

Girl in orange chemise seated on a blue stool, against a ground of slate-blue, merging into gray. Delicately drawn, the tones finely seen throughout.

Canvas. Signed and dated 1917. *Size,* 9½ x 5 *inches.*

OSCAR BLUEMNER

CONTEMPORARY AMERICAN

101 DISTRESS

Dejected figure of a man in an empty restaurant. Browns and reds, with accents in cool green.

Water color. Signed. Size, 9 x 12½ *inches.*

OSCAR BLUEMNER

CONTEMPORARY AMERICAN

102 AGE AND FATE-WORN HOUSES

Gabled houses bordering a narrow road that leads down to the sea. The gray of the road, as it approaches the blue water, has fine quality.

Water color. Signed. Size, 12½ x 9½ *inches.*

[NUMBER ONE HUNDRED AND THREE]

OSCAR BLUEMNER

CONTEMPORARY AMERICAN

103 LANDSCAPE WITH BARN

Brilliant red barn against ultramarine sky, the tree isolated by the coldness of its greens.

Water color. Signed. Size, 9½ x 12½ *inches*

[SEE ILLUSTRATION]

OSCAR BLUEMNER

CONTEMPORARY AMERICAN

104 LANDSCAPE IN GREEN AND RED

An interesting contrast with the preceding painting, which uses similar materials.

Water color. Signed. Size, 9½ x 12½ *inches.*

[NUMBER ONE HUNDRED AND FIVE]

GASTON LACHAISE

CONTEMPORARY AMERICAN

105 DRAPED FIGURE

Graceful standing figure, strongly stylized.

Bronze. Signed and dated 1917. *Height,* 13½ *inches.*

[SEE ILLUSTRATION]

[NUMBER ONE HUNDRED AND SIX]

FLORENCE LUCIUS

CONTEMPORARY AMERICAN

106 STANDING NUDE

Girl with slightly bent head, resting her weight on the left leg, her hands clasped behind her. Powerfully modelled.

Bronze. Signed. Height, 28 *inches.*

[SEE ILLUSTRATION]

THOMAS VIGIL

CONTEMPORARY AMERICAN INDIAN

107 BUFFALO DANCE
Water color. Signed. Size, 9½ x 19½ *inches.*

THOMAS VIGIL

CONTEMPORARY AMERICAN INDIAN

108 HARVEST DANCE
Water color. Size, 9½ x 20½ *inches.*

FRED KAPOTIE

CONTEMPORARY AMERICAN INDIAN

109 EAGLE DANCE
Two dancers in bird costume, accompanied by tom-toms.
Water color. Size, 8½ x 16 *inches.*

VELINO SHIJE (MAH PE WI)

CONTEMPORARY AMERICAN INDIAN

110 TRIBAL DANCE
Water color. Signed. Size, 11½ x 18½ *inches.*

VELINO SHIJE (MAH PE WI)

CONTEMPORARY AMERICAN INDIAN

111 EAGLE DANCE
Water color. Signed. Size, 7½ x 10½ *inches.*

[NUMBER ONE HUNDRED AND TWELVE]

VELINO SHIJE (MAH PE WI)

CONTEMPORARY AMERICAN INDIAN

112 WAR DANCE

Water color. Signed. Size, 10½ x 20½ *inches.*

[SEE ILLUSTRATION]

VELINO SHIJE (MAH PE WI)

CONTEMPORARY AMERICAN INDIAN

113 WAR DANCE

Water color. Signed. Size, 9½ x 20½ *inches.*

[NUMBER ONE HUNDRED AND FOURTEEN]

VELINO SHIJE (MAH PE WI)

CONTEMPORARY AMERICAN INDIAN

114 CORN DANCE

Water color. Signed. Size, 21 x 28¾ *inches.*

[SEE ILLUSTRATION]

This catalogue designed by The Anderson Galleries
Composition and press-work by
Publishers Printing Company, New York

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3 3125 01694 1151